

# FILM SCORE MONTHLY

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This issue is again a bit late, a chain reaction set off by last month's double issue being late. For scheduling reasons, the next double issue will be for next month, as opposed to for October, and if you thought last month's issue was big, wait until you see this one. This month's issue is a bit lame, but it still features material you won't see elsewhere. Following is more new soundtrack information which will later be compiled into the Soundtrack Club Handbook, write for a free copy of that publication if you don't have a current edition.

**Soundtrack outlets:** Musicrama is a CD distributor which, among other things, carries Milan Europe titles. Write to 164 Driggs Ave, Brooklyn NY 11222, call 718-389-7818, or fax 718-383-5152 for a catalog. • The Cinema Soundtrack Club in Germany is not really club but a soundtrack dealer, offering many international and European LPs, CDs, and books. The free catalog lists all soundtracks in order of their German film title, with original title in parentheses. Write to: Postfach 52 01 51, D - 2000 Hamburg 52, GERMANY.

**Publications/Articles:** FM—Der deutsche Filmmusik-Dienst is published four times a year in Germany, in German. Subscription rates are 12 marks for Germany and 14 for the rest of Europe. Write to: FM-Dienst, c/o Thomas Karban, Passierzeitel 3 IV, D - 2000 Hamburg 26, GERMANY. Account is: Thomas Karban, Postgiroamt Hamburg, BLZ 200 100 20, Nr. 4094-81-208.

**The John Williams Appreciation Society:** The address to this society was mistakenly omitted from its blurb last issue. If you are interested in joining this society, which is dedicated to the music of John Williams, write to: The John Williams Appreciation Society, Yann Merlezeau, President, 17 Avenue de la Californie, Apt #31, 06200 Nice, FRANCE. The Society publishes a bimonthly journal, Cantina Band Music, and also seeks to produce Williams CDs and hold film music conferences.

**Tony Thomas TV production:** *Film Score*, a Tony Thomas TV special about film music which aired several years ago on The Discovery Channel (cable) is available on videotape for \$29.95 from: Silver Mine Video, 6860 Canby, Suite 118, Reseda CA 91335 • phone: 818-342-2880. Credit cards accepted.

**Radio roundup:** In Hammond, Louisiana, James Vail's Cinemusic airs weekly on KSLU 90.9 FM on Tuesday night at 9PM, re-run on Sunday at 4PM. Film composers are often interviewed for use on the show (such as Jonathan Sheffer, Bruce Broughton, Angela Morley, and Alan Silvestri), and a few of those interview transcripts will be published in *Film Score Monthly* in the future. • In addition to The Norman Bates Memorial Soundtrack Show, which airs from 9AM to Noon on Saturdays, KFJC 89.7 FM in Los Altos Hills, CA also features a soundtrack musicals show from 5AM to 6AM on Sundays, hosted by Jeannie Rogers. Examples of the material played would be *The Little Mermaid*, *Mary Poppins*, *Beauty and the Beast*, etc. • In Lawton, Oklahoma, producer/host Brandon Evans's Sounds of the Silver Screen, an hour long program on KCCU 89.3 FM, airs on Saturdays at noon. • Upcoming programming for Ford Thaxton's Soundtrack Cinema in Seattle, WA, which airs on KING 98.1 FM on Saturday nights from 9PM to 10PM, is as follows: August 22nd: Two hour special program starting at 8PM, Classical Hollywood—classical works by Kamen, Rózsa, etc.; August 29th: New releases—*Cool*

*World*, *Prelude to a Kiss*, *A League of Their Own*; September 5th: Urban Thrillers—*Taxi Driver* (Herrmann), *The Mechanic* (Fielding), *Dirty Harry* (Lalo Schiffrin); September 12th: Two hour special program, starting at 8PM—*Phantoms of the Opera*. • Stefanos Tsarouchas' Cinématographe airs on Berlin's Public Access Radio in Germany (OK Radio Berlin) 92.75 FM, available on cable. It is a one hour program, airing on the first and next to last Wednesday of the month. • Also in Germany, a radio show called Spaetvorstellung airs every other Friday from 11:35 PM to 12:30 AM on RIAS Berlin 89.6 FM. This station can be heard in Europe on short wave at 6005 kHz and at 990 AM. The program features film music, interviews and information about laserdiscs.

**Goodies in stock:** Footlight Records (a record store in lower Manhattan call 212-533-1572 or write 113 E 12th St, New York, NY 10003) has in stock the recent Silva Screen Europe releases (*Masters of the Universe*, *Until September/Star Crash*, *A Streetcar Named Desire*, etc.), among other material. Write/call for details. • Soundtrack Album Retailers (PO Box 487, New Holland PA 17557-0487, phone: 717-656-0121) is currently selling a mint copy of the original 1954 RCA pressing of *The Caine Mutiny*... for \$4995.00.

**Obituary:** Famous movie illustrator Robert Peak died on July 30th, cause of death unknown at present. Peak was known as the "father of poster art," and painted the movie one-sheets for over 100 films, including *Apocalypse Now*, *Funny Girl*, *The Missouri Breaks*, *My Fair Lady*, *Silverado*, *Star Trek I-V*, *Superman*, and *West Side Story*, the latter of which revolutionized movie poster artwork. He also illustrated the covers to some Masters Film Music releases, such as "Jerry Goldsmith: Suites and Themes." He was given the Key Art Special Lifetime Achievement Award only a few weeks ago.

**Happy 80th Birthday:** To composer David Raksin, born 8/4/12.

**Club news:** Kevin Pelow has compiled one last edition of the now discontinued STC Members' Catalog, which was a list of all the soundtracks in the collections of participating readers. For a copy of this last edition, 46 pages long with 2000+ titles, write to Kevin Pelow, 6006 Bonsels Pkwy, Toledo OH 43617. • A new edition of the club pen pal list, the Soundtrack Correspondence List, should be going out with this issue of FSM to participating readers. If you would be interested in being on this list, which contains pen pal listings of over 50 soundtrack collectors, write in to the address below. Also...

**New address:** As of September 4th, the club "office" will be moved. The new address is: Lukas Kendall, Box 1554, Amherst College, Amherst MA 01002-5000. Please start sending your letters and material to that address during the week of August 31st.

**Corrections:** A number of updates have come in regarding Shane Pitkin's "Bernard Herrmann on Vinyl" article in last month's issue, of pieces that are available on CD contrary to the article. *Echoes* and *Souvenirs de Voyage* can both be found on Classical Hollywood 2 from Bay Cities; the Herrmann-conducted *Violin Concerto in A Major* by Robert Russell Bennett can be found on a classical Bay Cities release, BCD 1008; also, the Herrmann-conducted *The Planets*, *The Impressionists*, and *The Four Faces of Jazz* can be found on various London CDs. • If you ever see errors appearing in *Film Score Monthly*, by all means, write in so the information can be corrected!

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# DEADLINE;

## ALL THE LATEST IN SOUNDTRACK NEWS

**Who-scores-what news:** Cliff Eidelman scores *The Baboon Heart*; Dana Caproff scores the first TV movie for the Sci-Fi Channel, title unknown at present; David Newman scores *Hoffa*, which stars Jack Nicholson; Jerry Goldsmith's projects for the rest of 1992 are *Matinee* (new Joe Dante film), *The Vanishing* (horror for Fox), *The Rest of Daniel* (Mel Gibson film), and the ones already announced, *Mr. Baseball* and *Public Eye*.

The '90s may very well turn out to be the decade of rejected scores. David Shire's score to *The Incredible Journey*—which began recording in Munich and was then moved to London—has been rejected, with Bruce Broughton currently working on the replacement. Maurice Jarre's score to *Jennifer 8* has been thrown out, to be replaced by Christopher Young.

Elmer Bernstein will be releasing a compilation of his music, details not available at present, though the CD will contain a suite from his score to *Heavy Metal*.

Here's what's on the agendas of the following record labels; as always, information is subject to change and/or correction:

**Bay Cities:** *Children of the Corn 2* (D. Licht) is due in early Sept.

**Big Screen:** This subsidiary of WEA was supposed to release a "Tales from the Crypt" CD, which apparently isn't out yet.

**Fifth Continent:** Fifth Continent/Southern Cross/Label X/Preamble/SCSE boss John Lasher will be releasing CDs of *The Razor's Edge* (Nitzsche) on Preamble, *Iceman* (Bruce Smeaton) on Southern Cross, and a 78 minute Herrmann compilation *The Inquirer* on Preamble, containing music from *The Night Digger*, as well as "Celluloid Fanfare No. 1" and "Williamsburg—Story of a Patriot." Believe these when you see them, folks—Mr. Lasher is notorious for announcing projects and never doing them.

**GNP/Crescendo:** Okay, okay... the two *Star Trek* CDs (Shore Leave/Naked Time from the old show, Yesterday's Enterprise/Unification/Hollow Pursuits [McCarthy] from the new one) have been put off by the approvals process with Paramount. The "Mission Impossible: New and Old" CD is sharing the same fate. A CD of music to "The Outer Limits" (Dominic Frontiere) is further off in the future, while a CD of Randy Miller's *Hellbound: Hellraiser 3* is also in the works.

**Intrada:** This label's next releases are two CDs of Richard Band's scores to *The Arrival* and *Crash and Burn*, due on August 18th. Following that is another classic score making its way out on CD, *Silverado* by Bruce Broughton, with more music than on the LP; and then, after that, is a new CD of *Planet of the Apes* (hooray!), mastered

from the original multitracks, and featuring more music than on the existing Project 3 CD, including the famous cornfield fight scene when the apes are first seen. Intrada is both a store and a soundtrack label, write for free catalog to 1488 Vallejo St. San Francisco CA 94109, or call 415-776-1333.

**Mercury:** This label was supposed to put out a soundtrack to the Showtime series *Red Shoe Diaries*, which wouldn't seem to be out yet.

**Milan (Europe):** As announced last issue, a CD of *Conan the Barbarian* (Poledouns) is due in August, though there will not be any additional music, and one of *Brazil* (Kamen) in September.

**RCA (Italy):** This label will be releasing in its "Legend" series *The Bible* (Toshiro Mayuzumi), *Confessions of a Police Captain/In the Grip of a Spider* (Ortolani, on one CD), and *Lastrada/The Knights of Cabiria* (Rota, on one CD). A double CD release of *Moses the Law-giver* (Morricone) has been delayed.

**Silva Screen:** Upcoming releases are: A John Carpenter compilation, titled *Halloween* in the US and *Assault on Precinct 13* in the UK, with music from those films as well as *Escape From New York*, *Dark Star*, *They Live*, and *Prince of Darkness*; also due in September in the UK is a Geoffrey Burgon compilation, *Brideshead Revisited*.

**SLC:** *Space Camp* (Williams) is imminently due on CD from this Japanese label, a 1000 copy limited edition release. This CD will be carried by Intrada, among others, so contact that store to place an order (contact info above).

**Varèse Sarabande:** *Unforgiven* (Lennie Niehaus) is due on August 11th; *Diggstown* (James Newton Howard), *Nails* (Bill Conti—Showtime cable movie), and *Mom & Dad Save the World* (Jerry Goldsmith) are due on August 18th; *Whispers In the Dark* (Thomas Newman), *Storyville* (Carter Burwell), and *Rapid Fire* (Christopher Young) are due in early September. The next batch of releases from the Varèse Sarabande CD Club is imminent—barring Murphy's law, expect the new CD Club flier in mid-August, with 6 limited edition titles to be made available. To get on Varèse's mailing list for the new CD Club flier—if you've ordered from them before you're probably on it—write to 13006 Saticoy St, North Hollywood CA 91605.

**Warner-Pioneer (Japan):** At last, WEA may be relenting to issue CDs of its 'big five' Goldsmith LPs of the late '70s and early '80s, which include *The Swarm*, *Outland*, *Twilight Zone: The Movie*, *Capricorn One* and *Under Fire*. The latter of those, *Under Fire*, will be issued on CD from this Japanese branch of Warner Bros (hooray!).

## CURRENT FILMS, COMPOSERS, AND ALBUMS listed from The New York Times of August 3, 1992

<i>Batman Returns</i>	Danny Elfman	Warner Bros.	<i>Mo' Money</i>	various	Perspective Rec.
<i>Bebe's Kids</i>	n/a	Capitol	<i>Mom and Dad Save the World</i>	Jerry Goldsmith	Varèse Sarabande
<i>Best Intentions</i>	Stefan Nilsson		<i>Patriot Games</i>	James Horner	Milan
<i>Boomerang</i>	Marcus Miller	LaFace	<i>Prelude to a Kiss</i>	Howard Shore	Milan
<i>Buffy the Vampire Slayer</i>	Carter Burwell	Columbia	<i>Raising Cain</i>	Pino Donaggio	Milan
<i>Death Becomes Her</i>	Alan Silvestri	Varèse Sarabande	<i>Sister Act</i>	Marc Shaiman	Hollywood
<i>Honey, I Blew Up the Kid</i>	Bruce Broughton	Intrada	<i>Unforgiven</i>	Lennie Niehaus	Varèse Sarabande
<i>A League of Their Own</i>	Hans Zimmer	Columbia	<i>Universal Soldier</i>	Christopher Franke	Varèse Sarabande
<i>London Kills Me</i>	M. Springer & S. Sarhandi		<i>Unlawful Entry</i>	James Horner	Intrada
<i>Mistress</i>	Galt MacDermot		<i>Whispers in the Dark</i>	Thomas Newman	Varèse Sarabande

## EMMY NOMINATIONS

Emmy nominations for the 1991-92 television year were announced in July, and go as follows:

**Music Composition for a Series (Dramatic Underscore):** *In the Heat of the Night* (NBC), "Family Reunion," NAN SCHWARTZ • *Matlock* (NBC), "The Strangler," BRUCE H. BABCOCK • *The Simpsons* (FBC), "Treehouse of Horror II," ALF CLAUSEN • *Star Trek: The Next Generation* (Syn), "Unification I," DENNIS MCCARTHY.

**Music Composition for a Miniseries or Special (Dramatic Underscore):** *Doublecrossed* (HBO), RICHARD BELLIS • *Fire in the Dark* (CBS), ARTHUR KEMPEL • *A Little Piece of Heaven* (NBC), DON DAVIS • *O Pioneers!* (CBS), BRUCE BROUGHTON.

**Music Direction:** *Christmas in Washington* (NBC), Ian Fraiser, music director, CHRIS BOARDMAN, arranger, BILL BYERS, arranger, J. HILL, arranger. • *The Kennedy Center Honors* (CBS), NICK PERITO, music director/principal arranger, RAY CHARLES, arranger. • *Late Night With David Letterman, 10th Anniversary Special* (NBC), PAUL SHAFFER, music director, BRUCE KAPLER, arranger. • *The 64th Annual*

*Academy Awards* (ABC), BILL CONTI, music director, JACK ESKEW, arranger, JULIE GIROUX, arranger, HUMMIE MANN, arranger.

**Music and Lyrics:** *The Carol Burnett Show*, show #404 (CBS), song title: "Rock Out of That Rockin' Chair," MITZIE WELCH, music & lyrics; KEN WELCH, music & lyrics. • *Cast a Deadly Spell* (HBO), song title: "Why Do I Lie," CURT SOBEL, composer, DENNIS SPIEGEL, lyricist. • *A Salute to America's Pets* (ABC), song title: "Love Without Strings," JIMMIE HASKELL, composer & lyricist; CAROL CONNERS, composer & lyricist. • *The Walt Disney Company Presents the American Teacher Awards* (Disney Channel), Song Title: "We Have to Learn," LARRY GROSSMAN, composer; BUZ KOHAN, lyricist.

**Main Title Theme Music:** *Brooklyn Bridge* (CBS), MARVIN HAMLISCH, composer; ALAN BERGMAN, lyricist; Marilyn Bergman, lyricist. • *I'll Fly Away* (NBC), W.G. SNUFFY WALDEN, composer. • *Major Dad* (CBS), STEVE DORFF, composer. • *Silk Stalkings* (USA), MIKE POST, composer. • *The Young Indiana Jones Chronicles* (ABC), LAURENCE ROSENTHAL, composer.



**Gareth Bramley** (22 Kensington Close, Toton, Beeston, Nottingham NG9 6GR, ENG.) is the owner of the British mail order outlet Screenthemes, and also has a long want list of LPs, 45s, and theme albums he is looking for, most by John Barry. Write for a copy of the want list, as well as information on his record store and label.

**Gregory Donabedian** (69 Plymouth Rd, East Providence RI 02914) is looking for CDs of *Split Second* (S. Parsons & F. Haines) and *Cherry 2000* (Poledouris), and an LP of *Freud* (Goldsmith).

**James T. Flannes** (5335 Mule Deer Dr, Colorado Springs CO 80919) has a box set of 45's of the CBS television production of Rodgers and Hammerstein's *Cinderella* (1957) starring Julie Andrews in fair condition for sale. He will accept the best offer he can get.

**Thomas O. Fürst** (Rumfordstr.31, 8000 München 5, GERMANY) is looking for CDs of the following country music (non-soundtracks) by Tennessee Erny Ford: *Civil War Songs of the South* (Capitol Rec. 1520), and *Civil War Songs of the North* (Capitol Rec. 1540). (Label numbers given are for LPs, but CDs are preferred.)

**Nicole Girard** (413 W 4200 North, Pleasant View UT 84414) is looking for a CD of *Jewel of the Crown* (George Fenton). The CD was available on the Crystal label, but is now out-of-print.

**Jim Gonis** (140-07 Oak Ave, Flushing NY 11355) is looking for the soundtrack to *Mad Monster Party* from 1967, which is listed in the film's end credits as being available on the RCA label. Jim is also interested in other Rankin/Bass soundtracks.

**Adam Harris** (PO Box 1131, Sheffield MA 01257) has for sale or trade the following records (grading is cover/record): 1) *A Patch of Blue* (Citadel-ex/nm)-\$30; 2) *Flowers in the Attic* (Varèse-ex/nm)-\$13; 3) *Islands in the Stream* (Intrada-ex/nm)-\$15; 4) *Pranks* (Chris Young, Citadel-VG+/nm)-\$9; 5) *Bless the Beasts & Children* (A&M-VG+/ex+)-\$15; 6) *Vacation* (Chevy Chase film, Warner-VG+/ex+)-\$5; 7) *Agnes of God* (Varèse-ex+/nm)-\$13; 8) *The Secret of NIMH* (Varèse-ex+/nm)-\$13; 9) *Jagged Edge* (Varèse-ex+/nm)-\$13; 10) *A Room With a View* (DRG: ex+/vg+)-\$8; 11) *The Princess Bride* (Warner: ex+/nm)-\$6; 12) *White Nights* (Atlantic: ex+/nm)-\$6; 13) *Ladyhawke* (Atlantic: VG/nm)-\$6; 14) *Oliver!* (Colgems: ex/vg+)-\$13; 15) *The Howling* (Varèse: ex+/nm)-\$13; 16) *Just Between Friends* (Warner: ex+/nm)-\$6; 17) *Mad Max: Beyond Thunderdome* (Capitol: ex+/nm)-\$6; 18) *The Breakfast Club* (A&M: ex+/nm)-\$6; Adam is looking to trade for or buy the following CDs: *Body Heat*, *Torch Song Trilogy*, *Jewel of the Crown*, *The Whales of August*, *Dawn of the Dead*, *Vibes*, *Link*, *Nuts*, *Knights of the Round Table* and *High Road to China*. Write if you are interested in any of the above or can help with the titles wanted.

**Ron Harris** (2064 Spring Ridge, Baton Rouge LA 70816) has for sale the following cassettes for \$5 each: *Butch and Sundance: The Early Days* (Patrick Williams), copy; *Hello Again* (William Goldstein), Cinedisc; *Hellraiser* (Chris Young), Cinedisc; *Hour of the Gun* (Jerry Goldsmith), copy; *King of the Olympics* (Paul Chihara), Sonic; *Roxanne* (Bruce Smeaton), Cinedisc; *The Seventh Sign* (Jack Nitzsche), Cinedisc; *Stagecoach* (Jerry Goldsmith), copy; *Wuthering Heights* (Michel Legrand), copy. Ron is looking for cassette copies of LPs of the following: *The Swimmer* (Marvin Hamlisch), *Indiscretion of an American Wife* (A. Cicognini), *Roots of Heaven* (Malcolm Arnold), *My Geisla* (Franz Waxman), *Trapeze* (M. Arnold), *Shake Hands With the Devil* (William Alwyn), *Bad Seed* (Alex North).

**Robert Hubbard** (83 Downey, San Francisco CA 94117) is interesting in obtaining tape dubs of *Don't Look Now* (Donaggio), *Chinatown* (Goldsmith), and *Dragonslayer* (North), and will make tape dubs of items in his collection, write if interested. Robert is interesting in '60s music (Bacharach, Dudley Moore, AIP 'youth' pictures, etc.), and would also like to hear from Michael Nyman fans.

**Sebastien Lifshitz** (2 Rue du Sabot, 75006 Paris, FRANCE) is looking for CDs of *Lionheart* Vol. 1 (Goldsmith), *A Lion in Winter* (Barry), *Linderstrasse* (J. Knepper), and *The Reivers* (Williams).

**Bob Mickiewicz** (7 Whittemore Terrace, Boston MA 02125) is actively looking for worldwide trading contacts for all kinds of soundtrack and show recordings in most formats, such as LPs, 78s, EPs, 45s, CDs, original acetates, transcriptions, etc. He has an extensive collection of soundtracks and shows for trade (as well as rare rock, jazz, and classical). He is particularly looking for: (1) import (non-USA) recordings; (2) private/obscure pressings; (3) unusual/offbeat scores and shows [industrial, documentary, etc.]; (4) noncommercial recordings [production music, radio/TV transcriptions, promo-only pressings]; and (5) studio-only material: master tapes/discs/acetates, etc. All want/trade/sale lists are welcome. Please be specific.

**Brendan Moore** (32 McDivitt St, Manurewa, Auckland, NEW ZEALAND) has the following LPs for sale. Prices given are in New

Zealand dollars and postage, insurance (optional), etc. is extra. If interested please write first for confirmation of availability and total cost including postage. Grading is record/cover: New Zealand Pressings: *The Avengers* (1 track—also includes theme from *Beauty and the Beast* and other non-film music) (Laurie Johnson) PYE stereo NSPL 28084 VG+/VG+, \$15; *Becket* (Rosenthal—music only) Festival FC 31367 mono VG+/EX, \$20; *Bugaloos* (TV—various) Capitol SW 621 stereo VG/EX, \$25; *God's Little Acre* (Bernstein) London HAM-AT 2125 mono, Poor condition (major scratches render half the record unplayable) \$7; *Grand Prix* (Jarre) MGM MCS6247 stereo NM/NM \$15; *Prime of Miss Jean Brodie* (McKuen) 20th Century Fox STL933243 stereo VG/EX, \$20; *Taras Bulba* (Waxman), United Artists UAL 4100 mono NM/EX, \$25; *True Story of Eskimo Nell* (Brian May) Festival L 35506 stereo NM/EX, \$30; *The Saint* b/w *Danger Man* (Astley) 45 rpm single TCA 60409 mono VG-, Plain sleeve, \$5; US Pressings: *Bible* (Mayuzumi) TCF S4184 stereo VG/VG+, \$12; *Che!* (Schiffrin) Tetragrammaton T5006 stereo EX/VG+, \$20; *The Deep* (Barry - blue vinyl) Casablanca NBLP 7060 EX/VG-, \$15; *Lilies of the Field* (Goldsmith) 45 rpm cover version of "Amen," Capitol 5061 mono, writing on label VG/Plain sleeve, \$5; Italian Pressing: *Duel of the Titans* (Piccolini) Phoenix Ltd. edition PHCAM06 stereo, #6 of 1000 copies, sealed, \$60; UK Pressings: *The Robe* (Newman) Brunswick LAT8031 mono VG+/VG, water stains on back cover, \$30; *The Trap* (Goodwin), Polydor 582004 mono VG/VG, scratch side 1, track 2, \$30; Canadian Pressing: *Run Wild, Run Free* (Whitaker) SGC/Atlantic SD5003 stereo, VG/VG-, \$12; Australian Pressing: *Tunes of Glory* (Arnold) United Artists UAL 4086 mono G/G, 4 inches torn off front top right cover, \$10.

**Manuel Olavarria** (2950 W 23rd St Apt 6H, Brooklyn NY 11224) has a VHS tape of the 7/24/92 edition of *Evening at Pops* on PBS, with themes from *Far and Away*, *Beauty and the Beast*, and the Summer Olympics. Write if you may be interested in a copy of this tape.

**Augustinus Ong** (7401 Ridge Blvd SA, Brooklyn, NY 11209) will be happy to make tape dubs of the many rare LPs in his collection for anyone interested. Write for more info.

**Kevin Pelow** (6006 Bonsels Pkwy, Toledo OH 43617) has a cassette of *Fame* available for \$4.

**Shane Pitkin** (PO Box 134, Brownville NY 13615) is looking for Bernard Herrmann LPs in general; looking for the film *The Night Digger* (aka *The Road Builder*); and has the following LPs for sale (write with offers): *Star Wars* (Williams, 2LP, original 1977, good), *Airport* (A. Newman, original 1970, good), *Lost Horizons* (Bacharach, 1973 foldout, sealed w/ notched corner), and *Impressions of James Bond* (performed by "The Sounds Orchestra"—sealed with small hole in jacket).

**Erik Schmiedel** (9395 Harritt Rd #94, Lakeside CA 92040 • 619-390-8238) has for sale CDs of: *Twilight's Last Gleaming* (Goldsmith Society #476, unopened—\$40), *Time After Time* (Rózsa—\$16), *Hemingway's Adventures of a Young Man* (Waxman—\$20). All are in mint condition, and Erik will pay for shipping.

**Bill Smith** (4716 W 152nd St, Lawndale CA 90260) is looking for CDs of *Boy Who Could Fly* (Broughton) and *The Last Starfighter* (Safan), and an LP of *The Black Hole* (he'll pay for these or trade the below). He has available for trade the original CD release of *Krull* (Homer), and LPs of *Clash of the Titans* (Rosenthal) and *Beauty and the Beast* (TV-Holdridge/Davis).

**Taylor L. White** (1659 N Allen Ave, Pasadena CA 91104) will pay top dollar for the following out-of-print CDs: *La Revolution Française* (Georges Delerue, French import), *Supergirl* (Goldsmith), *Dune* (Toto), *No Man's Land* (Poledouris), *Dominick & Eugene* (Jones), *Dawn of the Dead* (Goblin) and Walt Disney's *The Many Adventures of Winnie the Pooh*.

**Mark Younge** (2420 W Raye, Seattle WA 98199) is looking for LPs of *The Awakening* (Bolling), *Bad Company* (Schmidt), *The Chosen* (Morricone), *It's Alive 2* (Herrmann), Tchaikovsky (cond. by Tiomkin), and *The Towering Inferno* (Williams).

This is the trading post section of FSM, where readers can place entries of soundtracks they have for sale or trade, or soundtracks they are looking for, or areas they would be interested in communicating with others about, or any or all of the above & more. Entries are generally run for two months. To place an entry, merely write in telling what you want to say—you may write your entry word for word or tell basically what you want to say and an entry will be written for you. This is a free service—please try to keep your entry under fifteen zillion items. Please note that talk of tape dubs is generally uncool outside of very rare material that cannot otherwise be purchased or acquired.

## FILM MUSIC CONCERTS

This is a list of concerts taking place with the listed film music pieces in their programs, listed by state in the US, and by country afterwards. Many thanks go to John Waxman who provides this list, being the person who provides the sheet music to the respective orchestras. If you are interested in attending a concert, contact the respective orchestra's box office. *Concerts subject to change without notice.* New or updated listings have their dates in **bold italics**. (Note: "s.o." stands for "symphony orchestra.")

**California:** Hollywood Bowl concerts—the following pieces will be played at concerts at the Hollywood Bowl: **August 14, 15—**Juarez Overture (Korngold). **August 20—**Robin Hood Symphony (Korngold). **August 21, 22—**"Broadway In Heaven"—music from *Gigi*, *High Society*, *State Fair*, *Easter Parade*, and *Annie*. **August 28, 29—**The *Bandwagon*: Dancing in the Dark (Schwartz). **Additional LA concerts:** John Williams will be with the Los Angeles Philharmonic Orchestra for a concert on September 9 and 10, and with the Boston Pops for an LA concert on August 9.

**Idaho:** September 13—Boise Philharmonic, Boise, performing pieces from *White Dawn* and *Lonesome Dove* (Poledouris), *The Outlaw Josey Wales* (Fielding), and *Lawrence of Arabia* (Jarre).

**Indiana:** August 13—Indianapolis s.o., performing *The Magnificent Seven* Suite (Bernstein).

**Minnesota:** October 24—Deluth s.o., performing *Gone With the Wind* Dance Montage (Steiner), *Around the World in 80 Days* Overture (Young), *The Guns of Navarone* Theme (Tiomkin), *Friendly*

*Persuasion*: Thee I Love (Tiomkin), *Payton Place* Suite (Waxman), *Witness*: Building the Barn (Jarre).

**North Carolina:** September 6—North Carolina Symphony, Raleigh, performing *Lonesome Dove* Suite (Poledouris) [to be broadcast on Public Broadcasting (PBS)]

**Oregon:** August 14—Sun River Music Festival, Frank Deleberto, conductor, performing 20th Century Fox Fanfare (Newman), *Psycho* Suite (Herrmann), *The Godfather* Suite (Rota), and *Dances With Wolves* Suite (Barry).

**Germany:** September 4—Potsdam, film music concert with: *North by Northwest* (Herrmann), *Romeo & Juliet* (Rota), *Sahara* Suite (Rózsa), *Spartacus* (North), *Dances With Wolves* (Barry), *Treasure of the Sierra Madre* (Steiner), *Lawrence of Arabia* (Jarre), *The Godfather* Suite (Rota), *Murder on the Orient Express* (Bennett), and *Masada* March Theme (Goldsmith). **September 13—**Göttinger Orchestra, Göttingen, performing pieces from *Prince Valiant* and *Old Acquaintance*, and *Ride to Dubno* from *Taras Bulba*, all by Waxman.

**Lake Tahoe Film Music Retreat:** The music of one of MGM's first composers, Herbert Stothart, will be honored this summer at a three day retreat to be held at The Strawberry Lodge in South Lake Tahoe, California, August 12-14. The program will include films, lectures, and live music spanning the 20-year career of Herbert Stothart who scored such classics as *David Copperfield*, *Anna Karenina*, *The Good Earth*, *Mrs. Miniver*, and *The Wizard of Oz*. For further information call Linda Danly at (818) 509-9395.

## COLLECTOR'S CORNER by ROBERT L. SMITH

This month is the final installment reviewing collectable 10 inch orchestral soundtracks from the 1950s. The remaining labels to be discussed, RCA Victor and MGM, while releasing only a few 10 inch soundtracks, did produce two highly sought after LPs.

Beyond a rerecorded studio track of *Gone With the Wind* (RCA LPM-3227) conducted by Max Steiner, RCA Victor's output of 10 inch soundtracks was minimal. Collectors are mostly interested in the soundtrack to the Cecil B. DeMille production of *The Greatest Show On Earth* (LPM 3018). This LP contains a variety of original and standard circus music by various composers, including Victor Young. There is no significant amount of original music. Collectability is further enhanced by the fact that this is also a circus item from the largest Hollywood circus production. Price guides indicate a \$125 to \$150 range which is definitely on the high side. This LP is sometimes obtainable for \$50-75.

The bulk of MGM's 10 inch LP output is directly related to the excellent musicals that were made during the early 1950s, including *Seven Brides for Seven Brothers*, *Singin' in the Rain* and *An American in Paris*. Alfred Newman conducted a routine set of Sousa marches for the soundtrack to *The Stars and Stripes Forever* (E-176, reissued on 12 inch E-3508) based on the life of the march king, John Phillip Sousa.

The main MGM 10 inch album of interest is E-179, containing soundtrack suites to two large scale Miklós Rózsa scores from the 1950s,

## "Demise of the Ten Inch"

*Ivanhoe* and *Plymouth Adventure*, both outstanding examples of film scoring. This album was later reissued as E-3507, coupled with a suite from *Madame Bovary*, also by Rózsa. This 10 inch disc is very scarce, if not considered rare; the recording is excellent for the time and there has been no contemporary reissue in the U.S. These scores represent two of Rózsa's early efforts in composing for historical epics and adventures, later to become his ultimate area of achievement. The *Plymouth Adventure* music was later reworked into another suite and recorded by Elmer Bernstein in the 1980s in the Rózsa 2LP tribute album, later a Varèse CD. *Ivanhoe* is represented by a short section on Gerhardt's RCA Classic Film Scores Rózsa album. The bulk of this fine music is to be found solely on the original ten inch album.

By 1954, the ten inch LP was effectively dead, replaced by the 12 inch variety which would become the standard format for the next 30 years, eventually to be bumped off by the superior sonics of the compact disc. In all, less than 20 orchestral soundtracks were released in the ten inch format, representing only a handful of significant motion picture scores. This group of soundtracks, however, include many of the most highly sought after and collected albums in the hobby, all potentially highly priced as well. Unfortunately, little interest in CD reissues has been shown to this point. Happy hunting!

**Next month:** What's the deal with those Malcolm Arnold scores?

-Robert L. Smith

## • SOUNDTRACK REVIEWS • SOUNDTRACK REVIEWS • SOUNDTRACK REVIEWS •

# SCORE

If you would be interested in contributing to Film Score Monthly, please feel free to do so. For soundtrack reviews, merely write up your review(s) following the guidelines set forth below and mail to the address below. For other material (articles, columns, etc.) such as the ones earlier in this issue, please contact Lukas Kendall (address on page one).

Send Reviews & Responses to: ANDY DURSIN • 690 JERRY BROWN FARM RD • WAKEFIELD RI 02879 • USA

With a few exceptions, Summer 1992 has been as predictable as some thought it would be at the start of the season. Hollywood has produced three "blockbuster" films so far (\$100 million-plus pictures): *Batman Returns*, with a terrific Danny Elfman score backing a film that received much more positive reaction from critics than its predecessor, although its overall box-office take will be well below the original; *Lethal Weapon 3*, a fairly entertaining sequel that tried to retain as much of the original cast and crew from its predecessors as possible, including another varied music soundtrack composed principally by Michael Kamen and Eric Clapton; and the surprising comedy *Sister Act*, with original score and musical direction by rising star Marc Shaiman. James Horner has had a rough summer, with somber and drab-sounding efforts for *Patriot Games*, which has been only a modest financial success, and *Unlawful Entry*, a formula thriller that has performed much better than many expected against stiff box-office

competition. Jerry Goldsmith is represented by the sci-fi spoof *Mom & Dad Save the World*, a film that sat on the Warner Bros. shelves for months on end, finally released in late July to savage notes from critics and poor box-office results, although not unexpectedly. John Williams' wonderful score for Ron Howard's *Far and Away* is one of the bright spots of the summer, even though the film didn't perform up to financial expectations; neither, for that matter, did *Alien³*, although that lackluster sequel has done quite well in the Orient (obviously a good substitute for a new *Godzilla* film). *Alien³* did contain a bizarre score by Elliot Goldenthal that many consider to be one of the most original compositions written in quite some time. Bruce Broughton composed an appropriately large-scale score for Disney's sequel *Honey, I Blew Up the Kid*, apparently another sequel that's not equal to its original (which wasn't all that good to begin with). However, enough children *did* go ga-ga for this one, making it a suc-



cess at least in its early theatrical run here in the U.S. Two mid-summer comedies have done quite well: *A League of Their Own*, which could very well be the last "blockbuster" of this summer, containing a typically hyper Hans Zimmer score that's also very good; and *Boomerang*, an Eddie Murphy film with a bestselling soundtrack comprised of R&B artists. Dolph Lundgren and Jean-Claude Van Damme battled accents in *Universal Soldier*, an action epic that, in addition to receiving better-than-usual reviews from critics, opened well but has since been taking a nose-dive at the box-office. And this season has certainly had its share of big-time losers so far: Jack Nicholson reteamed with director Bob Rafelson to no avail in the awful comedy *Man Trouble* (score by Georges Delerue, perhaps the final blow leading up to that composer's tragic death in March); Ralph Bakshi's 90s comeback took off and quickly crashed with the lame animated/live-action mess *Cool World*, which has the distinction of having two soundtracks released for it (the praised Mark Isham score and a rock song compilation), meaning there will be twice as much money lost there; Melanie Griffith in *A Stranger Among Us* again proved how low director Sidney Lumet has gone in recent years; Alec Baldwin and Meg Ryan produced no romantic chemistry in *Prelude to a Kiss*; and even this summer's Disney re-release of *Pinocchio* was a

flop (though it's made a killing in the past). However, there are still some exciting projects coming: Robert Zemeckis' first effort since concluding the *Back to the Future* series, *Death Becomes Her*, with ILM effects and Alan Silvestri music; *Raising Cain*, reuniting director Brian DePalma with his forté, the thriller-suspense genre, and composer Pino Donaggio; and *Unforgiven*, a "revisionist" western by Clint Eastwood featuring music by longtime collaborator Lennie Niehaus. The success of those projects will factor into the overall performance, both critically and financially, of a summer that has produced some fine films, some flops and a lot of formula pictures that have plagued Hollywood for years.

-Andy Dursin

**Reader submissions:** The *SCORE* section of this publication relies on the readers for material. If you would be interested in contributing, simply write up your reviews and mail them to Andy Dursin at the address above. Any soundtrack is eligible for review—though certain material has been reviewed to death and future reviews should try to be original—and please follow the ongoing review requirements: include record label & number, # of tracks and running time, 3-digit recording code for a CD, anything specific about the release you're reviewing (special booklet notes, extra tracks, etc.) and a grade from 1 to 5 (5 is high, 1 is the low—and we're looking for a grade from 2-4 in general).

## NEW RELEASES

In terms of big film scores, this summer has been mostly a success. Reviews of all the latest releases appear below:

**A League of Their Own** • HANS ZIMMER AND VARIOUS. Columbia CD, Cassette (CK 52919). 11 tracks - 43:49 • A surprising hit, *A League of Their Own* centers on a women's baseball league during WWII America, mixing comic and dramatic situations to great success. Part of this success is due to Hans Zimmer's terrific score, conducted by Shirley Walker and featuring the constant rhythm and pounding intensity that mark all of Zimmer's works. His score here is a combination of orchestra and electronics with a 40s sound and occasional (and unacknowledged) riffs from big-band numbers. Unfortunately, his score is presented only in two lengthy tracks, running approximately 16 minutes. I would have liked more of Zimmer's score, but the other tracks on the album are all tasteful remakes of 40s songs, so I can't get that upset. James Taylor and the Manhattan Transfer each have two cuts, and there are also remakes by Billy Joel, Art Garfunkel and Doc Rhythm's Cats, in addition to a Carole King original and a performance by "The Rockford Peaches" of the Women's Baseball League Song. On the whole, a very good album where the score fits well with the various songs. **3 1/2** -Andy Dursin

**Prelude to a Kiss** • HOWARD SHORE AND VARIOUS. RCA/Milan CD, Cassette (66076-2). 18 tracks - 44:50 • Love, an emotional abstraction, sweetens life to distraction and pains it when this love maddeningly disappears from where it came. Howard Shore tries to render in concrete musical terms the elusiveness of love. Despite the inclusion of love songs, the feelings for Shore's music results in emotional detachment. In the absence of emotional highs and lows, Shore's musical terms become what-might-have-beens; and in the absence of striking inspiration, the use of Duke Ellington's outstanding "Prelude to a Kiss" serves only to highlight missed opportunities to translate love into poetic imagery. Behind the music of "What a Trip," there lies a rough diamond waiting to be discovered and cut to its inherent beauty. For Shore's love then... **3** -Augustinus Ong

**Batman Returns** • DANNY ELFMAN. Warner Bros. CD, Cassette (9 26972-2). 21 tracks - 70:00 • Elfman returns, and holy amazingness Batman!! This is a tremendous soundtrack, the best I have heard in recent years. Not quite as brooding as the first, this one's definitely weirder, and for some strange reason, I like both the score and the movie better than the first. The score starts off a lot like *Edward Scissorhands*, with lots of choral pieces representing the Penguin's ghastly birth. From there we rip right through a good rehash of the Batman theme, and then it's on to the rest of the score. "Sore Spots" is quite sweet, while weird, wild action is represented in "Batman vs. The Circus," "Rooftops/Wild Ride" and other such tracks. This is one of Elfman's best yet, and frequently betters the first score. I think we have some Oscar material here... **4 1/2** -Jeff Szpirglas

**Far and Away** • JOHN WILLIAMS. MCA CD, Cassette (MCAD/C-10628). 19 tracks - 67:14 • The third time's the charm for maestro Williams. Here is the third consecutive score by Williams that is absolutely fabulous, following *Hook* and *JFK*. Some tracks contain brilliant action music with that touch of magic that Williams knows best, while others containing soft, romantic pieces. All have a distinct Irish flavor throughout which does nothing but compliment

this fine score even more. A must have for any Williams enthusiast or otherwise. **4 1/2** -Eric Wemmer

**Alien<sup>3</sup>** • ELLIOT GOLDENTHAL. MCA CD, Cassette (MCAD/C-10629). 14 tracks - 50:06 • For those of you who viewed *Alien<sup>3</sup>* at your local movie theater, you probably feel the same as I do about the lack of "music over action"—parts of the score were seriously drowned out by the sound on-screen. That, combined with this score's inability to keep pace with the film's pathetic attempt at swiftness, makes for an unpleasurable, off-balanced, out-of-synch audio-video experience whose only usefulness is to promote nausea. By itself, however, the soundtrack is quite enjoyable, particularly the haunting vocalizations present in "Agnus Dei" and "Lento." Though the thunderous and adrenalizing bits of music are virtually non-existent on this CD (the strongest array being found nearly 2 minutes into "Lento" and failing perfectly to reach a climax) and the majority of the tracks tend to stagnate, it's not totally without merit. "The Entrapment" and "Adagio," arguably the two best cuts, offer a unique and infinite journey into one's own being and arouse feelings of lost hope. The remaining cuts, however slow, sporadic and annoying, still possess some interesting moments that are deserving of a quick gander. **2 1/2** -Tom Wallace

**Lethal Weapon 3** • MICHAEL KAMEN, ERIC CLAPTON & DAVID SANBORN. Reprise CD, Cassette (9 26989-2). 10 tracks - 39:28 • Very nice, very nice indeed. Starting off with Sting's ode to buddy-cops ("It's Probably Me"), which is relaxing and mellow, the album continues with Elton John's "Runaway Train," also quite good. Next comes the "orchestral" section, and, like "Peter And The Wolf," a certain instrument represents each character. Martin Riggs (mel Gibson) is Clapton's guitar, Roger Murtaugh (Glover) is the mellow Sanborn sax, and Leo Getz (Joe Pesci) is a muted trumpet. These themes, combined with Kamen's *Die Hard* style music provide enjoyable listening throughout. **3 1/2** -Jeff Szpirglas

Following are reviews of the latest batches of releases from Bay Cities, including the limited edition Jerry Fielding Film Music 3, not available through regular record stores, only specialty soundtrack dealers like STAR, Footlight Records, and Intrada (see page one for contact info).

**Classical Hollywood 3** • FRANZ WAXMAN, ERICH WOLFGANG KORNGOLD, JEROME MOROSS, COLIN TOWNS. Bay Cities CD (BCD 1037). 13 tracks - 73:02 • The third in a series of Bay Cities releases of classical works by film composers, this is mostly chamber music, and hardly the bombastic material one might expect from the names involved. The Waxman "Variations on Auld Long Syne" and Korngold "Piano Quintet" mainly fall into this category of sedate, classical chamber music; not at all bad, just highly different from what might be expected. The Moross "Piano Quintet" is a bit upbeat and less classical. What really makes this CD a winner is the piece by modern British composer Colin Towns. His "American Suite" runs 13:21, and is an exciting tribute to Americana, from the frontier to the cities (with some great sax licks) and then back again—a true gem. Bay Cities packaging is good, with an all-star lineup of liner note writers. (Note to the art department: red lettering on a brown background doesn't quite cut it on the jewel box spine.) **3 1/2** -Lukas Kendall

**Hollywood Spectacular • MIKLÓS RÓZSA.** Bay Cities CD (BCD 3028). 11 tracks - 46:43 • The title is well-suited for this new Bay Cities release, which is an exciting bombast from start to finish. A 1985 recording produced by Rózsa authority Christopher Palmer, this is made up mostly of bombastic marches and celebratory material. Most of the tracks highlight Rózsa's most famous works, those dealing with biblical history, usually with Roman settings. As Tony Thomas notes in his informative liner notes, Rózsa does not necessarily use any ancient instrumentation, but his music nonetheless fits the material perfectly. This release includes the sixteen and a half minute "Fantasy on Themes From Young Bess," which Rózsa wrote in 1983 from his music to the 1953 film. Like the rest of the CD, it's excellent, but it's deceptive in that it is only one of 11 tracks, but makes up a third of the CDs running time. Overall, a superb compilation. 4

-Lukas Kendall

**The Molly Maguires • HENRY MANCINI.** Bay Cities CD (BCD 3029). 15 tracks - 32:10 • This is a gorgeous 1970 score by Mancini, a lush, orchestral work with perfectly executed Irish overtones. Mancini has always been applauded for his jazz and pop work, which can seem dated today, but this score (along with others such as *Life Force*) proves what a powerful dramatic composer he also is. Acting as mop-up man after a score by Broadway composer Charles Strouse was rejected, Mancini's work for this film would go largely unnoticed (the film, which chronicled Irish workers in 1876 rebelling against their employers, promptly bombed), which is a shame. Mancini seems right at home scoring in an Irish vein, and it's almost too bad that Horner didn't rip this off for *Patriot Games* instead of reusing his own material. Irish instrumentation like the pennywhistle and an off-tune fiddle complete the effect of the beautiful main theme and related thematic material. Bay Cities packaging is limited by re-issue legalities, but in this case it's what's on the disc that counts. 4

-Lukas Kendall

**Jerry Fielding Film Music 3 • JERRY FIELDING.** Bay Cities Limited Edition CD (BCD-LE 4004). 3 tracks - 63:06 • This is the third in a series of limited edition CDs from Bay Cities, bringing recognition to this talented film composer of the late '60s and '70s. This CD contains three suites, each about 20 minutes, of three Fielding scores to Sam Peckinpah films: *Bring Me the Head of Alfredo Garcia* (1974), which takes Fielding south of the border for some great Mexican riffs; *The Getaway* (1972), which saw Fielding's score rejected in favor of one by Quincy Jones; and finally *The Gambler* (1972), which had Fielding incorporate a wonderfully perverted version of Mahler's Symphony No. 1 into his score. Like the previous two Fielding CDs from Bay Cities, the production values are top-notch, with informative and insightful notes from Bay Cities Projects Director Nick Redman. Not everyone will appreciate the music on this disc, but it is definitely one worth picking up. 4

-Lukas Kendall

**Criss Cross • TREVOR JONES.** Intrada CD (MAF 7021D). DDD. 11 tracks - 30:35 • A largely unimpressive score by British composer Jones, someone who has scored films for over ten years but has never caught on, despite the occasional high profile score. This effort for the Goldie Hawn film of last spring—another MGM release that came and went—is performed by a small ensemble of mostly synths. The main theme is not altogether bad, but it's hardly enough to hold the

score together. The theme is often performed by mellow solo guitar, and doesn't go anywhere. The rest of the score has cues that function merely as filler, and not even an interpolation of a classical piece can break things up with much pizzazz, though maybe "pizzazz" is the last thing the film needed, or Jones was instructed to write. Intrada's packaging doesn't have any liner notes, fortunately the exception rather than the norm with that label. 2

-Lukas Kendall

**The Vagrant • CHRISTOPHER YOUNG.** Intrada CD (MAF 7028D). 14 tracks - 42:18 • Melodica, accordion, bansuri flute, pianos, toy pianos, marimbas, vibes, vocal breathings, fingersnaps, typewriters, garbage cans, pots and pans, and more bizarre "instruments" make up the ensemble that performs this score, the new creation from a composer not afraid to get "out there," and it makes for one interesting listening. Not even the vocal breathings become irritating, as might be expected, though one has to wonder how many performers hyperventilated during the recording sessions. The score is strongest when at its most thematic, as in the opening track "The Vagrant," and becomes less interesting during the more atmospheric passages in the body of the score, though an interspersed music box theme never lets things get too dull. A ten minute track "Vagrant Rhythms" is tacked onto the end of the CD, an experiment Young did during the creation of the score, with various percussion samples. Intrada's packaging is typically strong, with notes by the composer. 3 1/2

-Lukas Kendall

**Honey, I Blew Up the Kid • BRUCE BROUGHTON.** Intrada CD (MAF 7030D). DDD. 15 tracks - 41:06 • The latest work of Tiny Toon graduate Bruce Broughton, this is a thoroughly entertaining and lively orchestral work. Horner's score for 1989's *Honey, I Shrunk the Kids* achieved the same zany effect as this score, but Horner had to go and steal Elfman, "Powerhouse," and Rota's *Amarcord* whereas Broughton can proceed on his own strength of melody and counterpoint. The score basically consists of two themes (as Broughton's liner notes tell), a zany saxophone theme for the inventor dad—major fun—and a more traditional Disneyesque theme for the family. Not a score for everybody, though quirky Broughton is a lot more fun and less irritating than quirky Elfman or quirky Horner can be, if simply that Broughton sticks to a more traditional orchestral mindset without the bonking bass notes of Elfman or the overwrought swing overtones of Horner. Solid packaging accompanies this score, which is hardly "deep" but is certainly fun. 4

-Lukas Kendall

**Act of Piracy/The Great White • MORTON STEVENS.** Prometheus CD (PCD-111). 15 tracks/12 tracks - 60:21 • Morton Stevens' best works are scores for TV action/detective series ("Hawaii Five-O"), with their demand for immediate adrenaline release, but none for delicately moody insightfulness. *Act of Piracy* limits Stevens' range of potential expression of music other than for action. Given any opportunity, he breaks out his ball-and-chain material with a dazzling display of splashy rhythmic riffs in "Alto-Sax Blues" or with an intimate playing of saxophone in "Sandy Seduces Stevens." In *The Great White*, he fulfills his part by providing plenty of action music for this shark film. Lots of menacing chords, choppy strings, and hurried notes accompany the shark attacks. Despite this all-action film, Stevens produces a quite complex score which avoids any exploitive riffs of Williams' *Jaws*. 4

-Augustinus Ong

## VARÈSE SARABANDE SPOTLIGHT

Following are reviews of ten CDs on the Varèse label, in reverse chronological order, dating from the present to several years back.

**Man Trouble • GEORGES DELERUE.** Varèse Sarabande CD, Cassette (VSD/C-5369). 16 tracks - 40:34 • Listening to this new CD of Delerue's music rekindles one's fond memories of this man, who contributed much to the art of film music. The lyrical passages, the jaunty rhythms, the classical pieces, the interweaving of incisive sonority with soulfulness and whimsical movements, bring forth an auditory feast for eager listeners. From the "Love Theme" to "The Red Negligee," Delerue establishes the score's musical ecstasy, full of pensive lyricism and controlled passion; from the "Duking It Out With the Duke" to "Hospital Scam," he gives rich textures of festive strings and shimmering wind instrumentation. The piano recitals in some of the passages quietly suggest sentimental sweetness that owes less to what happens on screen and more to Delerue's aestheticism. From beginning to end, a chance to hear Delerue's music is a celebration that calls for joyous cheers. 4 1/2

-Augustinus Ong

**Year of the Comet • HUMMIE MANN.** Varèse Sarabande CD, Cassette (VSD/C-5365). 16 tracks - 35:19 • This is a charming, Scottish-flavored score by Hummie Mann, who has acted as orchestrator and/or conductor on a number of projects for composers like Marc Shaiman. For this Peter Yates film of spring '92, the first major picture he has

scored, Mann replaced a score by John Barry. The most prominent passage, which was used in some of the trailers, is quite nice. The entire score is well-crafted and makes for pleasant listening—not a landmark achievement, but worth looking into. Varèse's packaging is good, though the artwork (nice cover) and liner notes follow the film's trailers in that they don't give a clue as to what this movie was about. One can only guess by the splendid instrumentation and the fact that the word "Scotland" came up twice in the track titles that some of it took place in Scotland! 3

-Lukas Kendall

**The Great Mouse Detective • HENRY MANCINI.** Varèse Sarabande CD, Cassette (VSD-5359). 17 tracks - 45:24 • This CD was recently issued to go along with the 1986 Disney film's rerelease last spring. Mancini's score yet again proves what a talented dramatic composer he is, though it seems held back by dippy Disney requirements and uneven sequencing. A few tracks feature vocals, such as "The World's Greatest Criminal Mind," performed by Vincent Price. A number of themes appear in the score, the opening of which is quite good, with a Sherlock Holmes-goes-Disney type feel to it. Like many Varèse CDs, a hurried production may have affected the overall quality of this release, and certainly the packaging. Still, considering the number of scores that Varèse commits to disc, a rushed CD is better than no CD at all. 3 1/2

-Lukas Kendall



**Final Analysis** • GEORGE FENTON. Varèse Sarabande CD, Cassette (VSD/C-5356). 12 tracks - 31:17 • Fenton's turbulent, jagged, almost gothic music for this very Hitchcockian film has been reduced to a mere suite on this Varèse recording. This is easily one of the year's finest scores, but this meager CD succeeds only in hinting at its rambunctious power. What a shame, for this is probably Fenton's most exciting composition to date. The climactic scene in the lighthouse will leave film music admirers in ecstasy. 4 -Eric Neill

**Memoirs of an Invisible Man** • SHIRLEY WALKER. Varèse Sarabande CD, Cassette (VSD/C-5355). 10 tracks - 28:30 • The first solo film score from Shirley Walker, after a number of orchestrating and ghosting jobs, and work on the TV series "The Flash," this is a strong work, though it tends to fall into the trap of "all fury and no music." It's almost as if Walker is trying to prove too hard that she can write intense, "ball-busting" music like the usual male Hollywood composer, something which she doesn't have to prove. The sound overall is strongly orchestral, though a little bit like Danny Elfman with writer's block. Packaging from Varèse is good, with notes from the film's star, director, and producer, though this is yet another Varèse release of under 30 minutes to escape US re-use fees. Overall, a strong effort by Walker, hopefully the first of many good scores to come from the composer to shatter the prejudice that powerful film composers have to be guys. 3½ -Lukas Kendall

**Medicine Man** • JERRY GOLDSMITH. Varèse Sarabande CD, Cassette (VSD-5350). 14 tracks - 50:10 • Having purchased this soundtrack without seeing the film, I wasn't exactly sure what to expect. Upon first hearing the opening number, "Rae's Arrival," I felt like I was watching an episode of "Fantasy Island" and was awaiting Tatoo's exclamation of "Zhee plane! Zhee plane!" The CD has a Jamaican-congo/Indian sacrifice ritual quality to it that's mildly refreshing and stress-relieving. The tracks tend to become repetitive, however, with the same themes being utilized over and over again. (Perhaps this is due to Goldsmith's not having ample time to score the film.) "The Fire" is, by far, the best cut (though it's very reminiscent of certain *Star Trek V* material) and is taken to further development six minutes into "A Meal and a Bath"—a very strong track! Unfortunately, one good track doesn't amend for Goldsmith's obvious lack of creativity, effort and interest in composing this score overall. 1½ -Tom Wallace

Yes, it's clearly Goldsmith going through the motions, but uninspired Goldsmith is still highly listenable. The opening track is derivative—as is the entire score, actually—but the drum machines, synths, and live orchestra create a very pleasant tropical sound. As Douglass Fake noted in his article on orchestral colors last issue, the orchestra Goldsmith assembled for this score was without brass, adding to the '90s sound that Goldsmith seems to be working at, one which is bit "sweeter" than his sound of days past, going along with the entire trend of film music to be more in the background nowadays. Something worth noting is that the love theme for this score is incredibly like something Barry would write—it sounds right out of *Out of Africa* or *Dances With Wolves*! (Maybe it's just me....) Varèse's

packaging is typically lacking liner notes, but with lots of colorful photos. Overall, an enjoyable CD to listen to. 3½ -Lukas Kendall

**Symphonic Hollywood** • LEE HOLDRIDGE & MIKLÓS RÓZSA. Varèse Sarabande CD, Cassette (VSD-5329). 12 tracks - 64:41 • This fine CD continues the concept begun by Bay Cities' "Classical Hollywood" releases—CDs featuring classical works by film composers, in this case Lee Holdridge and Miklós Rózsa, both of whom have had success in the concert halls as well as the movie theaters. Holdridge is represented by a combination of film/TV themes (*East of Eden*, *Beauty and the Beast*) and concert works (the three track "Scenes of Summer Suite"), which range from beautiful and lush to overly saccharine-sweet. Rózsa, meanwhile, is represented by his Concerto for Viola and Orchestra, Op. 37, a four track composition featuring Maria Newman (of the talented Newman family) as violin soloist. It's definitely a classical work, somewhat reserved, somewhat esoteric, and quite different from the material on the new Bay Cities release "Hollywood Spectacular." Overall, another fine CD, with notes by producer Tony Thomas, and a cover painting by the late Bob Peak's son, Matthew Peak. 3½ -Lukas Kendall

**Triumph of the Spirit** • CLIFF EIDELMAN. Varèse Sarabande CD, Cassette (VSD/C-5254). 23 tracks - 53:30 • Goldsmith's QBVII and Morton Guild's Holocaust may have been the definitive musical interpretations of the Holocaust, but now, *Triumph of the Spirit* not only redefines this tragedy, but does so in a way to reach the listener in the depths of the sorrow and strength of his or her own spirit. The combination of the choir singing abstractly and the orchestral playing passionately somehow challenges one to face adversity with equal courage and fortitude as did the Jews. Cliff Eidelman's glorious effort presents a study of the indefatigable human spirit. 5 -Augustinus Ong

**Heathers (1989)** • DAVID NEWMAN. Varèse Sarabande CD, Cassette (VSD/C-5223). 23 tracks - 41:39 • This quirky little synthesized soundtrack is interesting, to say the least. While the entire movie is indeed represented here, the music is presented so much out of order that any fans of the cult film will be scratching their collective heads, asking "Why?" Moving, emotional tracks like "JD Blows Up" (which is at the end of the movie) aren't nearly as moving when they are only the third track out of 23. Stylistically, though, David Newman lives up to the family name. Unlike a lot of synthesizer music, he never overstates his welcome here. His sound is busy, but not overpowering. Pretty good music. 3½ -Matt Barry

**Body Parts (1991)** • LOEK DIKKER. Varèse Sarabande CD, Cassette (VSD/C-5337). 17 tracks - 43:43 • Like John Scott and the equally gifted Craig Safan, Dutch composer Loek Dikker has been tragically undervalued for a composer of his obvious ability. For *Body Parts* he created a vast and riveting sound-world with a huge orchestra of as many as 107 players. Dikker's string writing may remind some of John Williams' for *The Fury*, but this music is darker and more harmonically daring. Orchestrated entirely by the composer to great effect, this was one of the best scores of 1991. 4 -Eric Neill

## SOUNDTRACK SPOTLIGHT

More varied reviews of recent CDs and older releases are as follows:

**A View To a Kill** • JOHN BARRY. EMI CD (TOCP-6768—Japanese release). 15 tracks - 38:17 • James Bond music at its best! Duran Duran sets off the Bond adventure with a percussive explosion of notes leading into the vocal passage. With this energetic introduction, Barry not only sweeps away the cobwebs off his previous Bond outings, he also redefines what Bond music should be in the future. The brassy arrogance of the orchestra and the nonstop action music for Bond typify the piece "He's Dangerous," with a romantic variation on the main theme found in "Bond Meets Stacey," illustrating how well John Barry has perfected the Bond formula. For Roger Moore as James Bond, Barry has given a swan song that will be long remembered by all Bond fans. This Japanese pressing includes an eight-page booklet in Japanese. 4½ -Augustinus Ong

**Dances With Wolves** • JOHN BARRY. Epic CD (ZSK2248—special radio promo). 2 tracks - 8:57 • This special radio promo, containing its own arrangements of "The John Dunbar Theme" and "Dances With Wolves" begins with a harmonica expertly playing the main theme riff with haunting intensity, reminiscent of *Midnight Cowboy*. A sparse orchestra keeping the 4/4 time sparkles with flashes of lightening brilliance. The bass drum in this arrangement can also be found in the scene where John Dunbar dances around the camp fire; however, this short but dramatic piece can neither be found in this limited release CD nor in the commercial release. 4 -Augustinus Ong

**The Comfort of Strangers** • ANGELO BADALAMENTI. CAM CD (COS 002). 10 tracks - 35:55 • Badalamenti is one of film's most versatile composers, and this work reveals yet another facet. For this unsettling yet strangely alluring film set entirely in Venice, Italy, he combines an instantly memorable operatic melody with sounds more associated with the eastern Mediterranean countries to which that city is a "gateway." As always with this composer, atmosphere, mood and orchestration are emphasized rather than complexity. 3 -Eric Neill

**Regarding Henry (1991)** • HANS ZIMMER. EMI CD (CDP-7-97496-2). 10 tracks - 38:12 • No dark, relentless, intense, action-packed, rousing score here, as if there would be. Hans Zimmer has composed a light, sometimes sweet score for the Mike Nichols film, which is equally light and sweet. It's more of a soothing soundtrack, with some good vocals by Bobby McFerrin. (I don't know if one would actually call them vocals, though.) The soundtrack is essentially an easy listening, Sunday-afternoon-type score, great for relaxing to, but not as intense or rich as Zimmer's *Backdraft*, for instance. 3 -Jeff Szpirglas

**Raiders of the Lost Ark (1981)** • JOHN WILLIAMS. Polydor CD (POCP-2013—Japanese issue). Also available on West German CD and US LP and Cassette. 9 tracks - 42:01 • Apparently, the people at Polydor America do not consider this a classic soundtrack, no longer printing their CD of *Raiders* (or *Temple of Doom*, for that matter). Boy, are they ever wrong. This score came along at the pinnacle of Williams' action music career, not long before he calmed down and wrote *E.T.* A wide range of instruments convey every type of perilous

situation Indiana Jones could get in. From the hair-raising string pluckings on "Flight From Peru" to the bold horns on the rousing "Desert Chase," this music never gets boring because Williams is always attacking it from different angles with different instruments. Unfortunately, this CD is just a better copy of the tape and LP. Still missing from this great soundtrack is the creepy opening title music from the film, a dazzling piece that should be included on any special CDs. (SCSE, are you listening?) This is the only downer to a great soundtrack. **4 1/2** -Malt Barry

*This Japanese CD is currently in-stock at Footlight Records in New York City, see page one for contact info. The Japanese issue of Indiana Jones and the Temple of Doom, also on Polygram, has been in and out of stock, with more copies expected soon.* -Lukas

**Back to the Future Part II (1989) • ALAN SILVESTRI.** MCA CD, Cassette (MCAD/C-6361). 13 tracks - 44:47 • Once again I was pleased by Silvestri's great score. Much better than the original, which mixed rock with orchestral, this is purely orchestral, with all of the wonderful, frantic themes and sub-themes woven in. There is a definite feel of time travel and fast-moving cars in this enlightening and "fun" score. One of Silvestri's better works. **4** -Jeff Szpirglas

*Although BTTF II is frantic, Silvestri's terrific score for Part III (available on Varese CD and tape) contains lots of new thematic material and is considered by many to be the top of the series.* -Andy

**The Cassandra Crossing (1977) • JERRY GOLDSMITH.** RCA CDs (OST102). 11 tracks - 35:06 • Heavy doses of restlessness abound in Goldsmith's music. The "Main Title" builds up kinetic tension, gradually softening to a sensible level; in contrast, "Break-In" explodes with unbridled enthusiasm and power. When it comes to pyrotechnic virtuosity, one needs only to listen to "Helicopter Rescue" to understand why Goldsmith has few peers of his caliber. Finally, the "End Titles" sharply recapitulates all the major themes with exclamation points, and, as an additional treat, Ann Turkel sings "I'm Still On My Way," which, although not by Goldsmith, still counterbalances the intense, pounding score around it. **4** -Augustinus Ong

**The Dark Crystal (1982) • TREVOR JONES.** Warner Bros. LP (WB 23749-4). 13 tracks • A very full, "rich" score, which fits along quite nicely with the late Jim Henson's puppet movie. Like most good soundtracks, it is heavy and intense at parts, while it gets quite soft and sweet at others. Also, there is a neat little cue called "The Pod Dance" which uses the musical fantasy element with a foot-stomping beat, which produces some odd, yet pleasing listening. That, and a few other tracks have a certain "primitive/fantasy" feel which is quite different than most orchestral soundtracks. **4** -Jeff Szpirglas

*Note that the above score is not available on CD, nor will it be, probably, as Warner Bros. has been reluctant to re-issue any of its old LP soundtracks on CD, or allow an outside label to do so; however, this situation may be changing, as Warner-Pioneer in Japan will be issuing a CD of Under Fire (Goldsmith), which was originally on a Warner LP in the '80s. Hopefully, more will follow.* -Lukas

**The Gambler • PINO DONAGGIO.** RCA CD (OST-106). 22 tracks - 42:09 • For this costume period film, Pino Donaggio's blend of classical style with modern instrumentation stands out by its incongruity

and ambiguous interpretation. The bittersweet melody of the main title song "Virgin Dream" makes its various appearances among the abundant action-oriented music. These action themes tend to drown out the beguiling melody, such that it becomes less memorable. There are times when some of these themes become disorienting with their electronic elements. Donaggio's score, despite the stylistic contradiction, has sonorous impact rather than his usual style of artful insinuation. **3** -Augustinus Ong

**Sirella • FRANCIS LAI.** Melodie CD (66898-2). 16 tracks - 76:05 • Lai's music can be very enchanting with the supporting cast of a beguilingly expressive heavenly choir. Just as the "Sirella" theme soars with melodic lines and floating voices, "Sirella Sur La Terre" sprints across the harmonies with the percussive banging, keeping the rhythm at a moderately clipping pace. The sparkling orchestration in "Sirella Dans les Airs" brilliantly creates a world full of strange charms and unnerving beauty. To end this magical journey, the song "La Chanson de Sirella" calls forth that well-spring of melodic tunes that have been a hallmark in most of Lai's compositions. **4 1/2-A.** Ong

**Escalation • ENNIO MORRICONE.** CAM CD (CSE-053). 12 tracks - 29:35 • Escalation, even without its companion score *Galileo*, released together in the Intermezzo reissue (RP-015), should satiate those who have missed out on the previous limited edition. *Escalation* resounds with Morricone's own interpretation of "Dies Irae Psichedelico." Unpleasant as it may be for the purist, EM aficionados beg for this stuff. In his inimitable style of scoring with heavy emphasis on sounds and dissonant notes, one either loves his work or hates it with a passion. "Luca, Casa Londra" certainly inspires this love/hate relationship. Morricone tortures you with "Senza Respiro," beats you with "Primo Rito," seduces you with "Carillon Erotico," and outrages you with a New Orleans jazz rendition of "Funerale Nero." He's good, he's bad, and he's great. **4** -Augustinus Ong

**Il Viaggio • MANUEL DE SICA.** CAM CD (CSE-031). 13 tracks - 29:53 • *Il Viaggio* begins with an oboe singing of autumnal love, interspersed with flute playing in soulful quietude. The beauty of the orchestral arrangements lies in their simplicity: a touch of violin solo, a mournful piano, and a nonintrusive orchestral accompaniment. In these musical interludes, one hears a wistfulness that transcends all the weepy melodrama on-screen. As if in mourning, a lonely female vocal whispers a few bars in "Norrumo Per Adriana." De Sica relies on simple musical elements to give life to his themes; out of them larger drama develops with astonishingly fragile beauty. **3** -Augustinus Ong

**Los Amigos • DANIELE PATUCCHI.** CAM CD (CSE-075). 9 tracks - 27:00 • *Los Amigos* comes from a long line of spaghetti westerns. With them comes the much-maligned Italian style of scoring for this genre. Surprisingly, this score, with the exception of the Jew's harp, lacks the usual bells and whistles for most of these scores. Basing the themes on "The Ballad of Deaf and Ears," sung in English, Patucchi demonstrates that all it takes to transcend Morricone's dominance in this genre begins with a good, strong and heartfelt musical theme. To vary the thematic material, Patucchi writes another gem of a ballad, "Even If You're Not the First One." Again this ballad gets incorporated into other themes. In "Addio a Deaf," a guitar and harmonica render the first ballad with a poignant finish. **4** -Augustinus Ong

## SLEEPERS

*This column will no doubt prove a popular one—it's where readers write in telling of particular favorite scores they think highly of which generally go overlooked. If you have some favorite "sleepers," and everyone does, by all means, write in and tell us about them.*

**From Andy Dursin:** Horror movies usually aren't known for their broad orchestral music scores—usually the genre's moods are enacted by cheap synthesizers substituting for real terror. Two fairly recent scores are examples that very large-scale orchestral works can work in a horror film, though for separate reasons. Loek Dikker's score for *Body Parts* (Varese Sarabande VSD/C-5337, 17 tracks - 43:43—see review above) is the flat-out scariest score I've heard since Goldsmith's *Poltergeist*, and in some ways is even eerier. The film, an overlooked horror/suspense thriller with a frenetic climax, got buried by the competition at last summer's box-office, but has done well on video since then. Dikker uses an actual saw played by a bow to create the "singing saw" effect, used to great effect throughout the score, interspersed with a full orchestra. What makes *Body Parts* effective, both in the film and the score, is the approach taken—it's not an over-the-top, gory thriller like Scorsese's *Cape Fear*, and neither is the music. By creating slow, subtle moods that build up terror,

Dikker's big thematic payoff at the conclusion is stunning, gripping and haunting. And his music never goes overboard, making it one of the most successful scores for a film of this type in years. Richard Stone's music for *Sundown: The Vampire In Retreat* (Silva Screen FilmCD 044, 18 tracks - 51:05) is totally different, a mixture of western music and melodramatic cues, done with tongue firmly in cheek. The film, a 1989 vampire-western spoof, never got a theatrical release because its distributor (Vestron) went into financial woes. However, it has shown up on Cinemax and HBO recently, and is worth a look, as is Stone's rousing score, very upbeat and thrilling to listen to. The album owes more to western-genre elements than the typical horror score, and it admittedly won't give you many chills... but it's not supposed to. *Sundown* is performed by the Graunke Symphony Orchestra, and *Body Parts* is performed by the Munich Symphony Orchestra, both conducted by Allan Wilson. The packaging on both releases is fine, with notes from the respective directors. Having seen several horror films in the past few years with lame scores, it's great to have a refreshing change of pace from Dikker and Stone for two very different films in the horror genre—fans should not miss either of these fine CDs.

**NEXT ISSUE:** A gigantic issue to conclude the summer, with reviews, articles, interviews, news, and maybe even pictures.